PROGRESSIVE SERIES STUDIES

No. 721 Grade 4-a

Study

Edited by Ernst C. Krohn

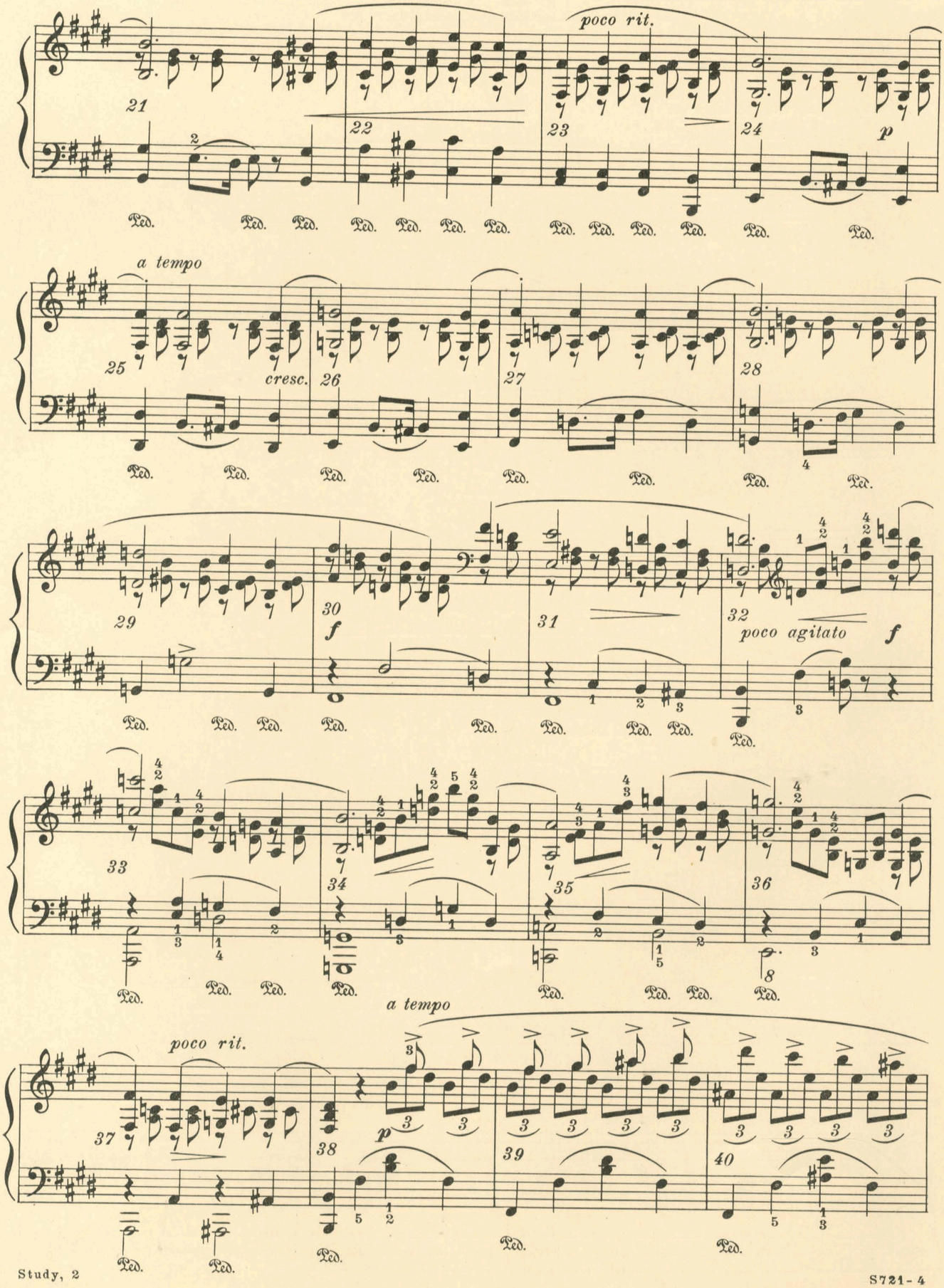
H. A. WOLLENHAUPT, Op. 22

Andante

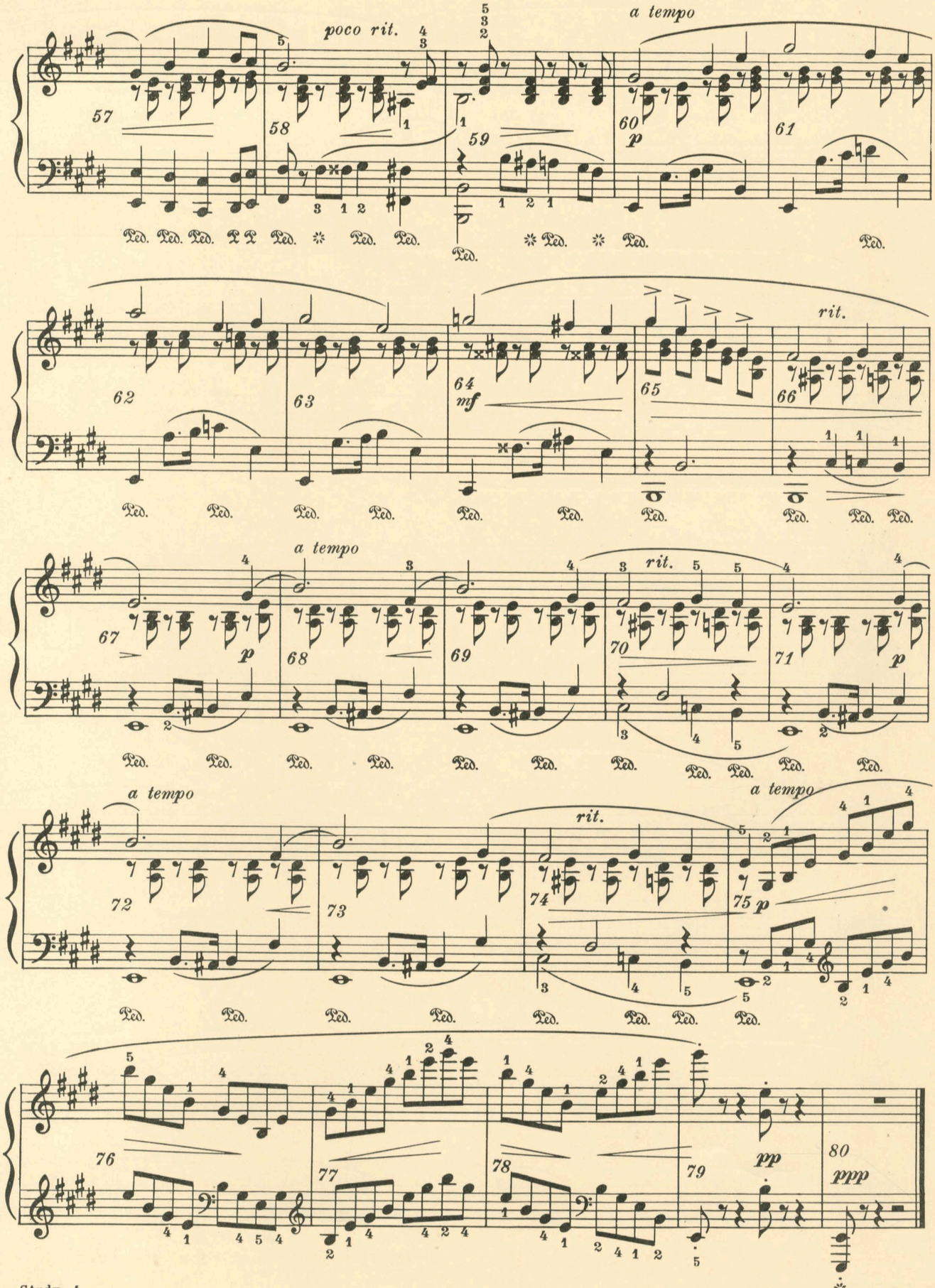
S721-4

Copyrighted 1928, United States of America, Great Britain, and International Copyright Union by Art Publication Society, St. Louis, Mo., U. S. A. Copyright Canada 1928 by Art Publication Society, Limited. Rights of Translation and all other rights reserved.

PRINTED IN U. S. A.


poco rit.
a tempo
cresc.
poco agitato
a tempo
poco rit.

41
42
43
44
45
46
47
48
49
50
sempre cresc. -
molto riten. -
51
52
f
Tempo Iº
53
54
55
56
Ped.


poco rit.
a tempo
p
rit.
mf
a tempo
p
rit.
a tempo
rit.
a tempo
p
pp
ppp

ANNOTATION ON STUDY, Op. 22, No. 4

H. A. Wollenhaupt

NOTICE: The paragraphs printed under the heading "General Instructions" contain information on the special technical problems with which they deal. As they are used again and again in exactly the same form in the different annotations, the student will find it well worth while to commit them to memory. The teacher should question the student from time to time upon these paragraphs.

Subject Matter: Melody-playing.

Directions for Practice: Playing a melody with the accompaniment in the same hand is the particular problem presented by this charming study. Wherever the melody occurs above the accompaniment it should be played with the "up-arm touch." Placing the finger on a key, depress the key by means of a gentle upward and forward motion of the fore-arm. The accompaniment chord is played as the arm sinks back to its original position. All chords are usually played in this manner, that is, by means of the "down-arm touch." In the "down-arm touch" the keys are depressed by the sinking downward of the fore-arm with the wrist thoroughly relaxed. Wherever the melody occurs under the accompaniment it should be played by means of the "down-arm touch." The accompaniment chords are then played by means of the "up-arm touch." (This occurs only at meas. 7-8 and 58-59.) Use the "down-arm touch" in playing the melody in octaves (meas. 17-32). The triplets (meas. 39-46) will require particular attention. The middle note in each group is the melody note. It may best be brought out by means of the "up-arm touch." Melody-playing requires a certain amount of sensitiveness in the finger-tips. Always touch the key before exerting pressure by either of the arm touches. In time it will become possible to gauge the amount of pressure required to produce a "singing-tone" of the desired volume. In using either "up-arm" or "down-arm touch" permit the arm to swing along without restraint for a beautiful *cantabile* tone is best produced by means of the swinging weight of the arm.

Interpretation: The melodic phrase in the left hand at meas. 1, 2, 3, etc., must be kept rather subdued. The phrase beginning in the left hand at meas. 7 may be made more prominent. All accompaniment chords should be subdued to the melody. The arpeggio passage at meas. 32-36 may be played more brilliantly. The triplets in meas. 39-46 should produce a murmuring effect with the melody notes standing out in relief above this background. The arpeggios at the end should be played very smoothly and quietly so as to produce a harp-like effect.

General Instructions

SUSTAINED NOTES: When notes are to be held while sounding other notes with the same hand, sufficient emphasis should be given to the sustained notes to insure their sounding clearly through their full measure value. Weight is used in holding these notes, but on no account should there be the slightest degree of pressure.

OCTAVES: Facility in octave playing is developed principally through careful training of the wrist. When, as in the case of small hands, the span of an octave is such as to cause the wrist to stiffen when playing octave passages, the use of suitable stretching exercises (such as Progressive Series Exercises Nos. 122 and 124) will be found helpful—if not indeed absolutely necessary.

In octave playing, the two wrist positions should always be used—the low position for the white keys and the high position for the black keys. In extended passages on the white keys these two positions may well be used alternately for the purpose of avoiding tension of the wrist.

Glossary

Wollenhaupt	pronounced	vôl′-lĕn-howpt	
andante	"	än-dän′-tĕ	(moderately slow)
a tempo	"	ä tĕm′-pō	(in time)
cantabile	"	kän-tä′-bē-lĕ	(in a singing manner)
con espressione	"	kŏn ĕs-prĕs-sē-ō′-nā	(with expression)
cresc. (crescendo)	"	krê-shĕn′-dō	(gradually louder)
molto riten. (molto ritenuto)	"	mōl′-tō rē-tā-no͞o′-tō	(much more slowly)
pp. (pianissimo)	"	pē-ä-nĭs′-ĭ-mō	(very soft)
ppp. (pianississimo)	"	pē-ä-nĭs-ĭs′-ĭ-mō	(extremely soft)
poco agitato	"	pō′-kō äj-ĭ-tä′-tō	(somewhat agitated)
poco rit. (poco ritardando)	"	pō′-kō rē-tär-dän′-dō	(gradually, somewhat slower)
rit. (ritardando)	"	rē-tär-dän′-dō	(gradually slower)
sempre cresc. (sempre crescendo)	"	sĕm′-prā krê-shĕn′-dō	(continually louder)
Tempo I° (Tempo Primo)	"	tĕm′-pō prē′-mō	(same time as the beginning)

Recitation Questions

1. In what key is this study written?
   Ans.

2. What is the particular problem presented by this study?
   Ans.

3. What is meant by "up-arm touch"?
   Ans.

4. What is meant by "down-arm touch"?
   Ans.

5. Mention one requirement of melody-playing?
   Ans.

6. How is a "singing tone" best produced?
   Ans.

7. What is meant by *con espressione?*
   Ans.

8. What rate of speed is indicated by *andante?*
   Ans.

9. How should the arpeggios at the end of this piece be played?
   Ans.

For Teacher's Record:

Class No.....

Received.....

Pupil.....

Grade (on Scale 100).....

Address.....

Teacher.....

.....